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This latter is always a most welcome addendum to any biography and will be cherished by the admirer of Wolf's unique genius. It is hoped that the day is not far distant when Wolf's songs will be procurable in their entirety, with English translations, as every singer and follower of good music is not necessarily an accomplished linguist. In the mean time a careful perusal of Mr. Newman's most admirable life of Wolf will pave the way to a full enjoyment of the works of one of whom it might be said that he has made, possibly, the greatest name among modern song-writers and set a standard in his day very much as Franz Schubert did in the early years of the nineteenth century.

The subtitle of this volume is: "The Story of the Development of a Great Personality,"* a title that would have been much more fitting had the last word read genius. Of the personality of Bach amazingly little is known. Unlike Handel, who was a public man and a courtier, Bach was of the lower middle classes, and to the end he led the life of an obscure musician. The family of Bachs can be traced back to the early sixteenth century; they were peasants or farmers and were scattered over Saxony and Thüringen. One Veit Bach, a baker in Wechmar, was known as a musician and played on the "Cythringen," while his son Hans, a weaver, combined his profession with that of town musician and studied his art with a cousin, Caspar Bach, of Gotha, in Thüringen. The musical endowment of the family seemed to spread through all the branches, and at one time there were seventeen Bachs, all prominent church organists. Bach's audiences were always small, and he never had any temptations to use histrionic devices. Of his life there remain the sparsest records, and the story of his development consists wholly in the learned and technical criticism of his tremendous output of work. No one living is so capable of giving the world such technical analysis of Bach's work as Sir Charles Hubert Hastings Parry, the distinguished professor of music at Oxford and the director of the Royal College of Music. The book, if having little to tempt the average reader, is invaluable to the student, who should combine the reading of the book with a careful study of the scores analyzed.

* "Johann Sebastian Bach." By C. Hubert H. Parry. New York: G. P. Putnam's Sons, 1909.

It cannot be said that Mr. Finck* has in any wise answered the leading question of his subtitle beyond saying that genius, patience and hard work can usually be taken for granted of those who have made any signal success. The book is made up largely from excerpts of his journalistic contributions, and covering, as they do, so wide a field as from Jenny Lind to Geraldine Farrar, from Paganini to Kubelik, with a final part which contains hints to music-teachers, parents and pupils, it would seem to contain something for everybody. The chapter on "Tempo Rubato," contributed by Paderewski, is really valuable to the musician. The book is what, for lack of a better word, one might call "concocted," but good for those who want to keep *au courant* of musical gossip.

Without desiring to be captious, one might ask why, in the very full and detailed account of Geraldine Farrar's career, the two years that she spent studying under Emma Thursby are totally omitted. Miss Thursby really discovered and developed the girl's voice and was the first person to bring her to the notice of prominent singers and musicians. It looks distinctly like the serpent's tooth, therefore, to account for her career and leave out all mention of one of her best teachers. Likewise Mr. Finck does not distinguish, in his enthusiasm for this young and pretty singer, between those anecdotes which show her vivacity and mental ability and those that are simply vulgar. Again, if Mr. Finck's description of Farrar's "Faust" is accurate, it must have changed and failed considerably since he wrote his account.

This valuable volume is too modestly named. Mr. Mason's "Guide to Music"† is valuable for any concert-goer or musical student who desires to listen more intelligently to music. The book contains chapters on "Meter and Rhythm," "Phrases and Phrase Balance," "Music that tells Stories" (programme music), "The Piano Recital," "At a Song Recital," "At a Symphony Concert," "At the Opera," "The Orchestra," etc.

Mr. Mason explains lucidly and carefully and makes clear to the listener what part in the success of the music his intelligence

* "Success in Music and How it is Won." By Henry T. Finck. New York: Charles Scribner's Sons, 1909.

† "A Child's Guide to Music." By Daniel Gregory Mason. New York: Baker & Taylor Company, 1909.